Lyle Neff

STARBOTTLE FOR THE PLAINTIFF

An opera in three scenes

Libretto by the composer
adapted from a story by Bret Harte

March 25, 1981

SCENE III

THE COURTROOM, MINUTES BEFORE THE TRIAL, THREE WEEKS LATER. THE JUDGE'S BENCH IS ON ONE SIDE OF THE STAGE, WITH A DOOR TO THE CHAMBERS. THE PUBLIC DOOR IS OPPOSITE, AND THE JURY BOX IS NEAR THE BENCH ON THE BACK WALL. AN AISLE RUNS BETWEEN THE ROWS OF SEATS AND ENDS WITH A GATE BEHIND THE LAWYERS' TABLES.

THE WITNESS STAND IS ON THE AUDIENCE SIDE OF THE BENCH.

(CHORUS I, THE NON-CHURCHGOERS, ARE SEATED OR STANDING IN VARIOUS POSITIONS AROUND THE ROOM. SOME SPECTATORS ARE PEEKING THROUGH THE OPEN WINDOWS.)

OPENING CHORUS

ALLEGRO ♩ = 152

CHIMES

PIANO I

ALLEGRO

PIANO II

5

10

CURTAIN

PN. I

PN. II

15

PN. I

PN. II

20

S.

A.

CHORUS I

T.

B.

mf

HAVE YOU HEARD? HAVE YOU HEARD A-BOUT THE CASE?

HAVE YOU HEARD? HAVE YOU HEARD A-BOUT THE CASE?

8va

PN. I

PN. II

R.H.

mf

25

CH. I

HAVE YOU HEARD THE RU-MORS?

HAVE YOU HEARD THE RU-MORS?

HAVE YOU HEARD THE RU-MORS?

PN. I

dim.

PN. II

30

CH. I

mp

HAVE YOU HEARD?

HAVE YOU HEARD A-BOUT THE CASE?

HAVE YOU HEARD THE NEWS?

HAVE YOU HEARD,

HAVE YOU HEARD,

PN. I

mp

PN. II

mp

35

CH. I

f

HAVE YOU HEARD?

f

HAVE YOU HEARD?

mf

LAURA LEE CAL-

mf

LAURA LEE CAL- HOUN IS SU-

PN. I

f

dim.

mp

PN. II

sf

40

CH. I

HOUN IS SU - - ING HOTCH-KISS FOR BREACH-O' - PROM-ISE!

- ING HOTCH-KISS FOR BREACH-O' - PROM-ISE!

FOR BREACH-O' - PROM-ISE!

FOR BREACH-O' - PROM-ISE!

DAM-AG-ES!

PN. I

cresc.

f

PN. II

f

45

CH. I

f

FIVE THOUSAND DOL-LARS!

mp

THE COLO-NEL DOESN'T SAY NUTH-IN',

mf

DAM-AG-ES!

PN. I

8va

p

PN. II

molto dim.

p

50

mf

FIVE THOUSAND DOLLARS!

mf

THE COLO-NEL

CH. I

mp

AND THE OTHER SIDE CLAIMS IT'S A LIE!

mf

THE COLO-NEL DOESN'T SAY NUTH-IN',

PN. I

non legato

mf

PN. II

mf

55

DOESN'T SAY NUTH-IN', THE COLO-NEL DOESN'T SAY NUTH-IN', NUTHIN'! ff DAMAG-ES! FIVE

CH. I

AND THE OTHER SIDE CLAIMS IT'S A LIE! NUTHIN'! ff

THE COLO-NEL DOESN'T SAY NUTHIN'! DAM-AG-ES! FIVE

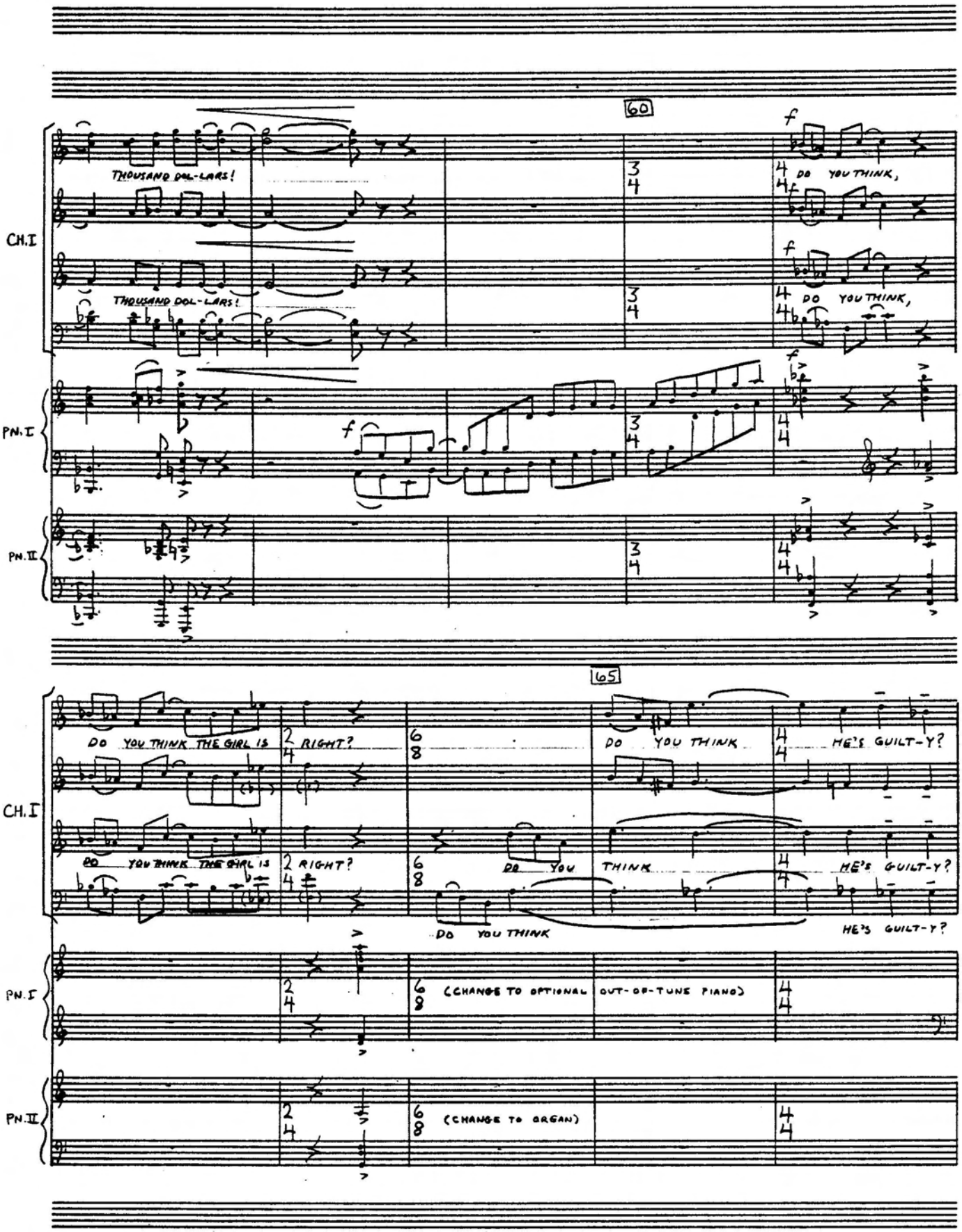
AND THE OTHER SIDE CLAIMS IT'S A LIE! THE COLO-NEL DOESN'T SAY NUTHIN'!

PN. I

sfz ff

PN. II

sfz ff


60
CH. I
THOUSAND DOL-LARS!
THOUSAND DOL-LARS!
DO YOU THINK,
DO YOU THINK,
PN. I
PN. II
65
DO YOU THINK THE GIRL IS RIGHT?
DO YOU THINK HE'S GUILT-Y?
DO YOU THINK THE GIRL IS RIGHT?
DO YOU THINK HE'S GUILT-Y?
DO YOU THINK
(CHANGE TO OPTIONAL OUT-OF-TUNE PIANO)
(CHANGE TO ORGAN)

(ENTER CHORUS II, THE CHURCHGOERS, RATHER INDIGNANTLY, FROM THE PUBLIC DOOR)

RIT. ANDANTE ♩=100 — 70

PN. I — p

ORGAN — RIT. ANDANTE ♩=100 — mf dim. — p

75 — 80

S. A. CHORUS II T. B. — p — HOTCH-KISS IS A DEA-CON AT THE FREE - WILL CHURCH. HE COULD NOT POS - - SI -

PN. I — ad lib. (à la Sunday School) — arpeggiando simile

ORG.

85

CH. II — BLY HAVE DONE SUCH A THING! HOW DARE YOU THINK HE IS GUILT - - Y! HE'S A

PN. I

ORG.

A TENOR FROM CHORUS I

90

TEMPO I° ♩= 152

mf

I'LL SAY HE'S HONEST!

CH. II

FAIR AND HON = EST MAN!

PN. I

(CHANGE TO TUNED PIANO)

TEMPO I° ♩= 152

mf

ORG.

TEMPO I° ♩= 152

T.

mp

95

WHY, I HEERD TELL THAT YER DEA-CON MIS-TER HOTCH-KISS MAKES REG-U-LAR VIS-ITS TO THE

PN. I

mp

T.

100

OLD BARN DOWN THE ROAD.

a resc.

HE COMES BACK WITH A BIG WAD O'

PN. I

T.

105

GREEN-BACKS AND SAYS HE WAS TAK-IN' A COL-LEC - TION!

f

ANDANTE ♩= 100

PN. I

ANDANTE ♩= 100

(CHANGE TO OPTIONAL OUT-OF-TUNE PIANO)

ORG.

ANDANTE ♩= 100

mf dim.

110 115

CH. II

(PROTESTING) HE'S A SO - BER, DE - CENT MAN!

PN. I

(CHANGE TO TUNED PIANO)

ORG.

TEMPO 1° ♩=152

A SOPRANO FROM CH. I

I'LL SAY HE'S SO-BER! LAST WEEK AT THE PRAY'R MEETIN' HE COULDN'T HARDLY STAND UP

120 A LITTLE SLOWER, VAMPY ♩=84

PN. I

S.

STRAIGHT! AND WHEN HE SHOOK YER HAND AND SAID "GOOD EVE-NIN', FRIEND,"

PN. I

AD LIB.

S.

HIS BREATH WOULD JIST MAKE YOU FAINT!

ANDANTE ♩=100 125

CH. II

YOU SHOULD WATCH WHAT YOU SAY! HE'S A FINE RE-

PN. I

ANDANTE ♩=100

ORG.

ANDANTE ♩=100

130

ADAGIO, MISTERIOSO ♩=63

LI-GIOUS MINY

PN. I

ADAGIO MISTERIOSO ♩=63

pp

ORG.

ADAGIO MISTERIOSO ♩=63

(CHANGE TO PIANO II)

135

A BASS FROM CH. I

p

WELL, ONCE I SAW HIM LATE AT NIGHT, SNEEKIN' A-WAY FROM CHOIR PRAC-TICE.

PN. I

BASS.

mp

140

I RECK-ON DEA-CON HOTCHKISS DIDN'T ROPE IN THE GALS JIST FOR PSALM SINGIN'!

AND THEN FER HIM TO

PN. I

mp

poco a poco cresc.

BASS.

(SPEAKING)

145

TEMPO I° ♩=152 (CHORUS I SNICKERS)

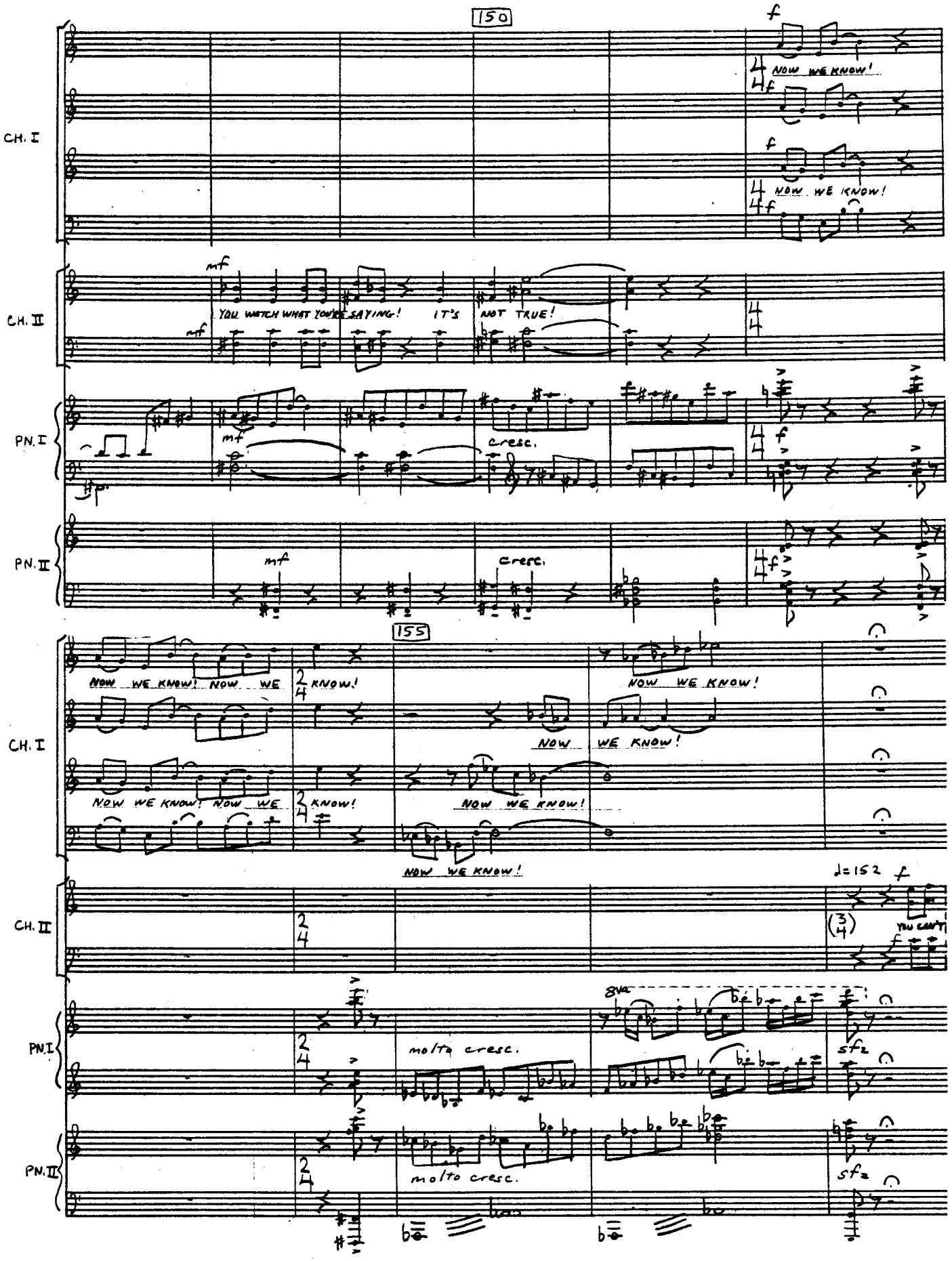
TRY AND SNEAK OUT OF IT — I SUP-POSE THAT'S WHAT YOU CALL RE-LI-GIOUS!

PN. I

dim.

mp

p


150
CH. I
NOW WE KNOW!
NOW WE KNOW!
CH. II
YOU WATCH WHAT YOU'RE SAYING!
IT'S NOT TRUE!
PN. I
cresc.
PN. II
cresc.
155
NOW WE KNOW! NOW WE KNOW!
NOW WE KNOW!
NOW WE KNOW! NOW WE KNOW!
NOW WE KNOW!
NOW WE KNOW!
CH. II
♩=152
YOU CAN'T
PN. I
molto cresc.
8va
PN. II
molto cresc.

20 SECONDS

CH. I

SOLOIST ①

I KNEW IT!

SOLOISTS ②

THAT DEACON'S GONNA GET IT!

(ONE SOLOIST FOR EACH LINE AT FIRST THEN MORE AND MORE JOIN IN, SINGING IN THEIR OCTAVES. EACH SOLOIST SHOULD DECIDE IN ADVANCE WHAT ORDER TO SING THE LINES, E.G. 1, 3, 2, 1, 4, ETC. NOTE VALUES ARE ONLY RELATIVE)

SOLOISTS ③

WHAT A BUNCH O' HYP-O-CRITES

SOLOISTS ④

TAKING AD-VANTAGE OF A POOR FARM GIRL!

REPEAT AD LIB.

CH. II

PROVE THE THINGS YOU SAY! HE'S A DEA - CON AT THE CHURCH! WE BE LIEVE HE'S IN - NO CENT! YOU CAN'T

(AFTER 12 SECONDS)

CHIMES

REPEAT AD LIB. 8 SECONDS

ff

PN. I

(AFTER 12 SECONDS)

ff

REPEAT AD LIB. 8 SECONDS

PN. II

(AFTER 12 SECONDS

ff

REPEAT AD LIB 8 SECONDS

(DURING THIS CONFUSION, THE COLONEL, LAURA LEE, AND JIM CARRYING BOOKS, ENTER THROUGH THE PUBLIC DOOR, FOLLOWED BY HOTCHKISS AND HIS DEFENSE ATTORNEY. THEY ALL TAKE THEIR PLACES AT THE TABLES. ALL OF A SUDDEN THE CHORAL FIGHT IS INTERRUPTED BY THE ENTRANCE OF THE BAILIFF)

ENTRANCE OF THE JUDGE

MARCH TEMPO ♩= 84

160

BAILIFF — SILENCE!!!! ALL RISE. THE CASE OF CAL HOUN VERSUS HUTCHKISS. THE HONOR-A-BLE JUDGE BULLOCH PRE-SID-ING.

TRUMPET IN C* — MARCH TEMPO ♩=84

PN. I — (THE PEOPLE RISE) (WITH FOREARMS)

PN. II — MARCH TEMPO ♩=84 (WITH FOREARMS) (CHANGE TO ORGAN IF NOT PLAYING TRUMPET PART)

BASS DRUM

(JUDGE AND JURY ENTER, AND TAKE THEIR PLACES)

165

TPT.

PN. I

(POUNDING HIS GAVEL) FASTER ♩=92

170

JUDGE (GAVEL) — I DE-CLARE THIS COURT TO BEGIN

TPT. — cresc.

cresc.

FASTER ♩=92

(ALL SIT)

175

JUDGE — SES-SION ON THE TWELFTH DAY OF MAY, EIGHTEEN EIGHTY FIVE. DOES THE

PN. I

* IF NO TRUMPET IS AVAILABLE, PIANO II SHOULD PLAY THIS PART.

180

JUDGE

COUNSEL FOR THE PLAIN-TIFF WISH TO MAKE AN OPENING STATEMENT?

PN. I

mf

185

COLONEL

(RISING)

mp

THANK YOU, JUDGE.

JUDGE

(SPEAKING:)

- -AND TRY TO STICK TO THE SUBJECT, COLONEL.

PN. I

p

ADAGIO ♩=88:

190

THE COLONEL'S SPEECH

C.

p

MEMBERS OF THE JU-RY,

PN. I

pp

pp

195

A LITTLE FASTER ♩=104 (𝅗𝅥=52)

C.

ON-LY A FEW WEEKS A - - GO,

PN. I

p

180

JUDGE

COUNSEL FOR THE PLAIN-TIFF WISH TO MAKE AN OPENING STATEMENT?

PN. I

mf

185

COLONEL

(RISING)

mp

THANK YOU, JUDGE.

(SPEAKING:)

JUDGE

— —AND TRY TO STICK TO THE SUBJECT, COLONEL.

PN. I

p

ADAGIO ♩=88

190

THE COLONEL'S SPEECH

C.

p

MEMBERS OF THE JU-RY,

PN. I

pp

pp

195

A LITTLE FASTER ♩=104 (𝅗𝅥=52)

C.

ON-LY A FEW WEEKS A - - GO,

PN. I

p

200

C. p

I STOOD HERE AS AN AD-VO-CATE OF A POW-ER-FULL COMPA-NY.

PN. I

ANDANTE CON MOTO ♩=116 205

C. mp mf

I SPOKE THEN AS THE CHAMPION OF STRICT JUSTICE A-GAINST LEGAL OP-PRES-SION; NO LESS SHOULD

PN. I mp legato mf

210

C.

I TO-DAY CHAM-PION THE CAUSE OF THE WEAK AND DE-FENSE-LESS—

PN. I

215 (HE POINTS A TENDER FINGER AT LAURA LEE. SHE SHYS AWAY INNOCENTLY)

C. p AD LIB.

SAVE FOR THAT PARA-MOUNT POW'R WHICH SUR-ROUNDS BEAU-TY AND IN-NO-CENCE—

PN. I p mp

C. RIT. TEMPO 1° ♩=88

E-VEN THOUGH THE PLAIN-TIFF OF YES-TER-DAY IS THE DE-FEN-DANT OF TO-DAY.

PN. I RIT. pp

220 225 mp

C. AS I AP-

PN. I mp

cresc. 230

C. PROACHED THIS BUILD-ING MO-MENTS A-GO, MY HEART WAS LIFT-ED BY THE THOUGHT OF OUR

PN. I cresc.

235

C. GREAT RE-PUB-LIC OF GEOR-GIA, FOR WHICH WE FOUGHT SO PROUD-LY

PN. I mf mf

dim. 240 ANIMATO ♩= 100 mf

C. TWEN-TY YEARS A-GO IN THE LOST CAUSE HERE IN THIS

PN. I dim. mp mf 8va

245

C. GREAT LAND OF DIX-IE A JU-RY SUCH AS THIS CAN BE MADE OF THE SIM-PLE CIT-I-ZEN TAKEN FROM THE

PN. I

STRINGENDO cresc. 250

C. PLOUGH AS WELL AS THE AF - FLU-ENT BANK-ER WHO WORKS BE-HIND THE COUNTER.

PN. I STRINGENDO cresc. f

ANDANTE CON MOTO ♩=116 255

C. f IT IS THIS E - QUAL - I - TY OF THE RICH AND THE POOR, THE STRONG AND THE WEAK,

PN. I legato

mf 260

C. WHICH BE-HOVES ME TO DE-FEND THIS YOUNG LA - DY A - GAINST AN OP-PO-NENT OF SUCH GREATER STAT-URE.

PN. I mf

AGITATED, NON-METRIC

C. mp I INTEND TO REVEAL HOW THE DEFENDANT

PN. I cresc. 8va sfz mp etc. etc.

365

C. LED THIS INNOCENT YOUNG GIRL INTO A FALSE SE-CURITY OF A PROM-ISE OF MAT-RI-MO-NY.

PN. I (CONTINUE AD LIB.) sfp

C. mf I INTEND TO SHOW CAUSE FOR COMPEN-SA-TION FOR THE DAMAGES TO EMOTIONAL AND MENTAL WELL-

PN. I mf etc. etc.

MODERATO ♩= 76 mp 270

C. BE-ING. MY CLI-ENT, THE ON-LY DAUGHTER OF A

PN. I f mp

275

C. WID-OWED MOTH-ER, STANDS HERE TO-DAY IN-VESTED ON-LY IN HER IN-NO-CENCE.

PN. I p cresc.

A PIACERE mf TEMPO 1° ♩=88 280

C. I MUST IN-SIST THAT THIS IS NO OR-DI-NAR-Y BREACH-OF-PROM-ISE SUIT.

PN. I mf p

285

C. p THERE ARE NO LOVE LET-TERS, mp SE-CRET CA-RES-SES, mf STOL-EN

PN. I mp mf

C. KIS-SES, OR OTH-ER EN-DEARMENTS ONE WOULD EX-PECT. BUT THERE

PN. I

C. WAS, I'M SOR-RY TO SAY, A NEW SAC-RI-LE-GIOUS IN-TRU-SION: THE WEAK PIPINGS OF CU-PID

PN. I (etc.)

C. WERE MINGLED WITH THE CHORUS OF THE SAINTS; THE SANCTITY OF THE TEMPLE KNOWN AS THE

PN. I (CONTINUE AD LIB.) (etc.)

C. MEET-ING HOUSE WAS DESECRATED BY PRO-CEEDINGS MORE IN KEEPING WITH THE SHRINE OF

PN. I (CONTINUE AD LIB.)

C. VENUS; AND THE IN-SPIRED WRITINGS THEM-SELVES WERE USED AS THE MEDIUM OF

PN. I (CONTINUE TRIADS AD LIB.)

ANDANTE ♩=96 300

C. AMATORY AND WAN-TON FLIR-TA-TION BY THE DE-FEND-ANT IN HIS SAC-RED CA-PAC-I-TY AS

PN. I mf

ORGAN mf

305

C. DEA - CON. THIS DE-FEND-ANT, WHOSE PO-SI-TION AS DEA-CON AND

PN. I mp

ORG. (CHANGE TO PIANO)

RECIT. 310

C. WELL-HON-ORED BUSINESSMAN WOULD NOR-MAL-LY LEAD ONE TO EX-PECT GEN-TLE-MAN-LY AND CHRIS-TIAN BE-HAV-IOR

PN. I

A TEMPO ♩=96 mf poco a poco cresc. 315

C. A-BOVE RE-PROACH, HAS WILL-FULLY DE-CEIVED THIS POOR GIRL AND DONE HER SUCH

PN. I mf poco a poco cresc.

C.

PAIN AND AN - GUISH AS TO EARN NO-THING LESS THAN THE CON-DEM-NA - TION OF THIS COURT!

PN. I

ff ff f ff

320 ALLEGRO ♩=120

C.

PN. I

ff

VIVACE ♩=120

PN. II

ff

325 (HE SITS)

C.

mp

I THANK YOU, YOUR HON-OR.

PN. I

mp

PN. II

mf

(CHANGE TO DAGAN)

330

JUDGE

mp

RATHER WIND-Y, COLO-NEL. DOES THE DE-FENSE WISH TO RE - SPOND?

PN. I

THE DEFENSE ATTORNEY'S SPEECH

ANDANTE ♩=100 (RISING)

335

DEFENSE ATTORNEY — *mf*

YES, YOUR HON-OR. MEM-BERS OF THE JU- RY, I MUST RE- SPECT-FUL-LY DE-NY MY ES-

ORGAN

340

D. A. — ♩=♩ *mp*

SEEMED COLLEAGUE'S AL-LE - GA-TIONS ON THREE GROUNDS: FIRST, MY CLI-ENT IS A DEA-CON AT THE

ORG. — *mp*

345

LO - CAL CHURCH. WHETH-ER ONE IS A CHURCH GOER OR NOT, IT IS IM-

350 355

PER-A-TIVE THAT THIS BE TAK - EN IN - - TO AC - COUNT.

ORG.

(SOME HISSES FROM CHORUS I)

RIT.

360 SLOWER ♩=72

D.L.

SLOWER ♩=72

PN. I — *mp*

RIT.

SLOWER ♩=72

ORG. — *mf*

RIT.

mf

D.A. SEC-OND, MY CLIENT IS AN HO-NORED BUS'-NESS-MAN WHO HAS NEV-ER EN-GAGED IN

ORG.

365 RIT. ALLEGRETTO, FURIOUSLY ♩=108

D.A. SHAD-Y DEAL-INGS. THIRD, THE CHARG-ES A-GAINST MY CLI-ENT

PN. I RIT. f marcato

ALLEGRETTO, FURIOUSLY ♩=108

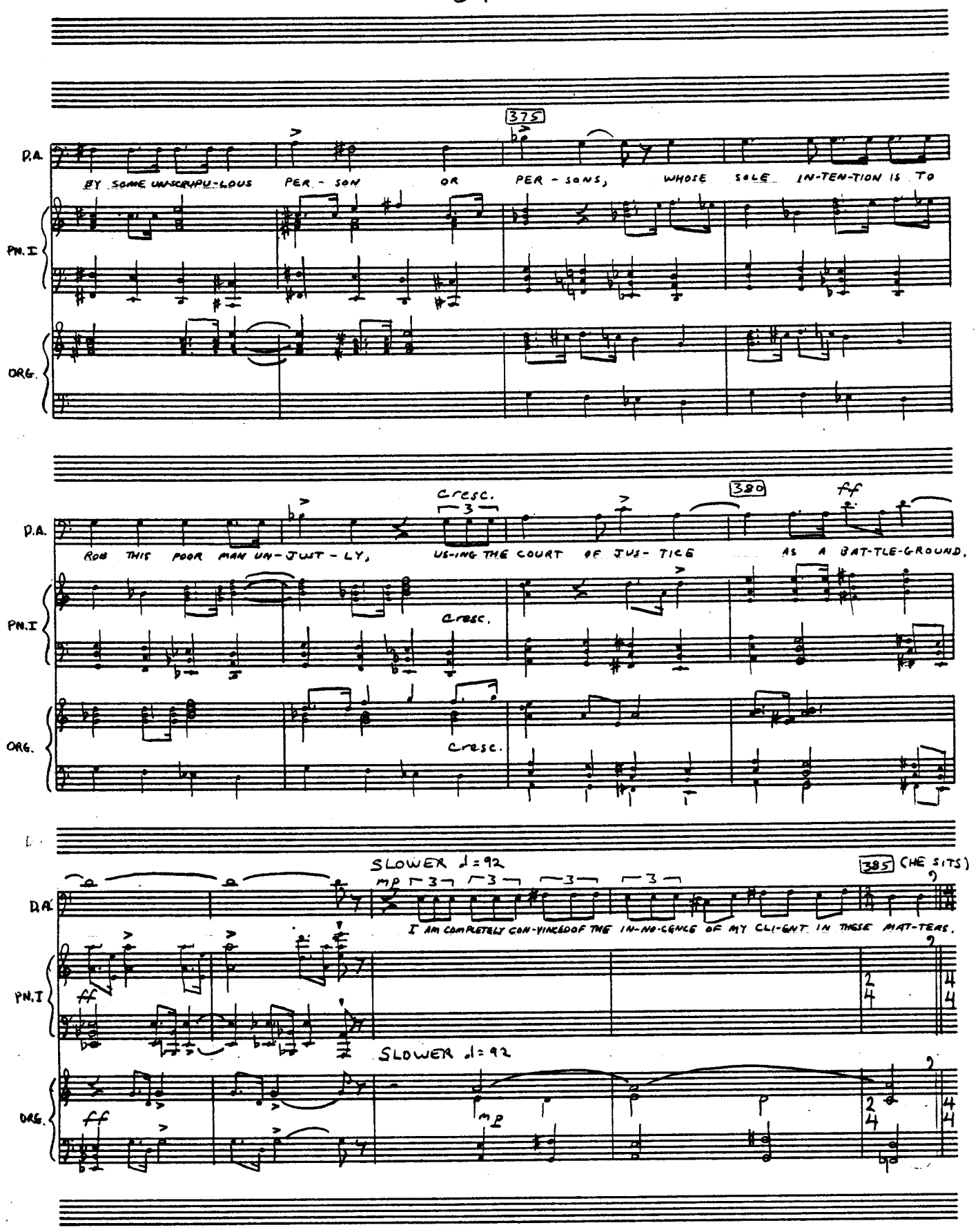
ORG. RIT. f

370

D.A. CAN BE NO-THING BUT AB-STRU-SIVE AND MA-LI-CIOUS LIES, NO DOUBT CON-FAB-U-LAT-ED

PN. I

ORG. f


375
D.A.
BY SOME UNSCRUPU-LOUS PER - SON OR PER - SONS, WHOSE SOLE IN-TEN-TION IS TO
PN. I
ORG.
cresc.
380
ff
ROB THIS POOR MAN UN-JUST-LY, US-ING THE COURT OF JUS- TICE AS A BAT-TLE-GROUND,
cresc.
SLOWER ♩= 92
mp
385 (HE SITS)
I AM COMPLETELY CON-VINCEDOF THE IN-NO-CENCE OF MY CLI-ENT IN THESE MAT-TERS.
ff
SLOWER ♩= 92
mp
p

THE INTERROGATION

MODERATO ♩= 112

JUDGE — mf — 390

DOES THE PLAINTIFF WISH TO CALL A - NY

PN. I — mf

COLONEL — ♩= ♩. — 395 — mp

YOUR HO - NOR, I DIS-

JUDGE

WIT-NES-SES?

PN. I — p — mp

C. — 400

TINCT-LY RE- MEM-BER THE DE- FEN - DANT OF-FER-ING TO BE THE FIRST WIT- NESS

PN. I

C. — 405

WHEN I FIRST CON-FRONTED HIM WITH THE AL- LE-

PN. I

C. — 410 — SLOWER ♩= 100

GA - TIONS IN MY OF- FICE THREE WEEKS A- GO.

DEFENSE ATTORNEY — f

I OB-JECT!

PN. I

415

D.A.

THE DE-FENDANT DOES NOT HAVE TO TESTI-FY A-GAINST HIM-SELF.

PN.I

mf

mp

420

C.

mp

MY AS-SIS-TANT JIM WIT-NESSED THE

JUDGE

mp

DID YOU HAVE A-NY WIT-NES-SES TO THIS, COLO-NEL?

PN.I

425

C.

DE-FER.

JUDGE

I DON'T DOUBT YOUR WORD, COLONEL, BUT MIS-TER HOTCHKISS DOES NOT HAVE TO

PN.I

(TO HOTCHKISS)

430

JUDGE

TAKE THE STAND. DO YOU WISH TO TES-TI-FY, MIS-TER HOTCH-KISS?

PN.I

(CONFIDENTLY)

435

HOTCHKISS

mf

I HAVE NO-THING TO HIDE, YOUR HO-NOR. THE CHARGES ARE FALSE.

ORGAN

mf

f

(HE TAKES THE STAND, EVEN THOUGH THE DEFENSE ATTORNEY TRIES TO 440 STOP HIM)

PN. I

sfz dim.

ORG.

cresc.

ff

(WITH A BIBLE UNDER HOTCHKISS' HAND)

SLOWER ♩= 88

BAILIFF

mf

DO YOU SWEAR TO TELL THE TRUTH, THE WHOLE TRUTH, AND NO-THING BUT THE TRUTH, SO HELP YOU

445

PN. I

(APPROACHING HOTCHKISS)

mp

450

C.

MIS-TER HOTCH-KISS,

B.

GOD?

mp

H.

I DO.

PN. I

mp

ORG.

mp

455

C. DO YOU KNOW THE PLAIN-TIFF?

H. mf I KNOW HER ON-LY IN MY CA-PA-CI-TY AS

PN. I

ORG. mf

460

C. mf WHEN DID YOU MEET HER IN YOUR "CA-PA-CI-TY AS DEA-CON"?

H. DEA-CON.

PN. I mf

ORG

465

H. mf I SAW HER, AS WELL AS OTH-ER CHURCH MEMBERS, ON WEDNES-DAY NIGHTS AND

PN. I

ORG. mf

470

(TO JIM) mf

C. Jim,

H. f

SUN - DAY MOR - NINGS AND EVE - NINGS - IN WOR - SHIP.

PN. I f

DRG.

VIVACE ♩. = 76

475

(AS JIM DOES SO, THE DEFENSE

C. WILL YOU DIS - TRI - BUTE THE BOOKS TO THE JU - - RY?

PN. I mf p

ATTORNEY OBJECTS, f

480

ALLEGRO SCHERZANDO ♩ = 104

D.A. mf

OB - JEC - TION! I WANT TO DI - RECT THE AT - TEN - TION OF THE COURT TO THIS UN -

PN. I sfz 8va arpeggiando simile

485

5 5

D.A.

PRECE - DENTED TAM - PER - ING WITH THE JU - RY BY THE GRA - TU - I - TOUS EX - HI - BI - TION OF

PN. I 8va non arpeggiando 8va

490

L'ISTESSO TEMPO ♩= 104

D.A.

MAT-TER IM-PER-TI-NANT AND IR-RE-LE-VANT TO THE IS-SUE!

PN.I

ff

mf

C.

mf

MAY IT PLEASE THE COURT.

JUDGE

mf

WELL, COLONEL STAR-BOT-TLE?

PN.I

495

A PIACERE

A TEMPO ♩= 104

C.

THESE BOOKS HAVE ALL RELEVANCE TO THIS CASE. WHEN I SAY THAT THESE

mp

500

C.

BOOKS IN QUES-TION ARE HYMN-BOOKS AND COPIES OF THE HO-LY SCRIP-TURES, I BE-

poco a poco cresc.

f

505

MODERATO ♩= 60

C.

LIEVE I'M WITH-IN MY RIGHTS.

RECIT.

JUDGE

mf

THE ACT IS CER-TAIN-LY UN-PRE-CE-DENT-ED,

dim.

mp

JUDGE

BUT UN-LESS THE COUNSEL FOR THE PLAINTIFF EX-PECTS THE JU-RY TO SING FROM THESE HYMN-BOOKS,

PN. I

mp

510

ALLEGRETTO ♩= 84

C.

p

MISTER HOTCH-KISS,

JUDGE

CAN-NOT ADMIT THE OB-JEC-TION. OV-ER-RULED.

PN. I

p

515

C.

DO YOU RE-COG-NIZE THESE BOOKS?

H.

THOSE ARE THE SAC-RED SCRIP-TURES AND

PN. I

p

520

C.

mp

FOR THE LAST TWELVE

H.

HYMN-BOOKS WE USE IN CHURCH.

PN. I

mp

525

C. MONTHS DID YOU CON-DUCT AN A-MA-TO-RY COR-RES-PON-DANCE WITH THE PLAIN-TIFF BY MEANS OF UN-DER LINED

PN. I

C. WORDS OF SAC-RED WRIT AND CHURCH PSALM-O-

PN. I *p* *dim* *p*

530 A LITTLE FASTER ♩=108

C. DY?

H. *mf* I DON'T KNOW WHAT YOU

A LITTLE FASTER ♩=108

PN. I *mf*

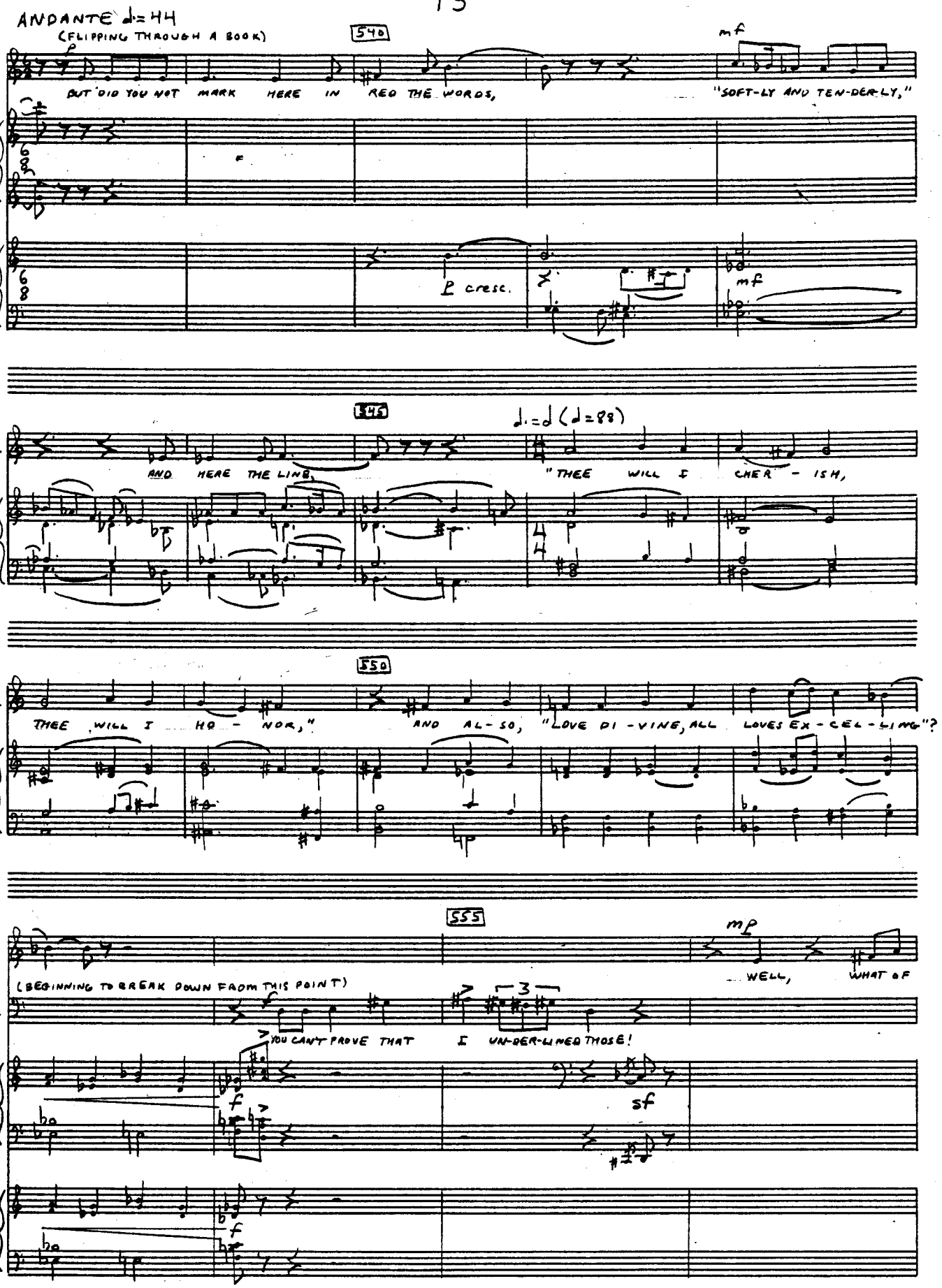
PN. II *p*

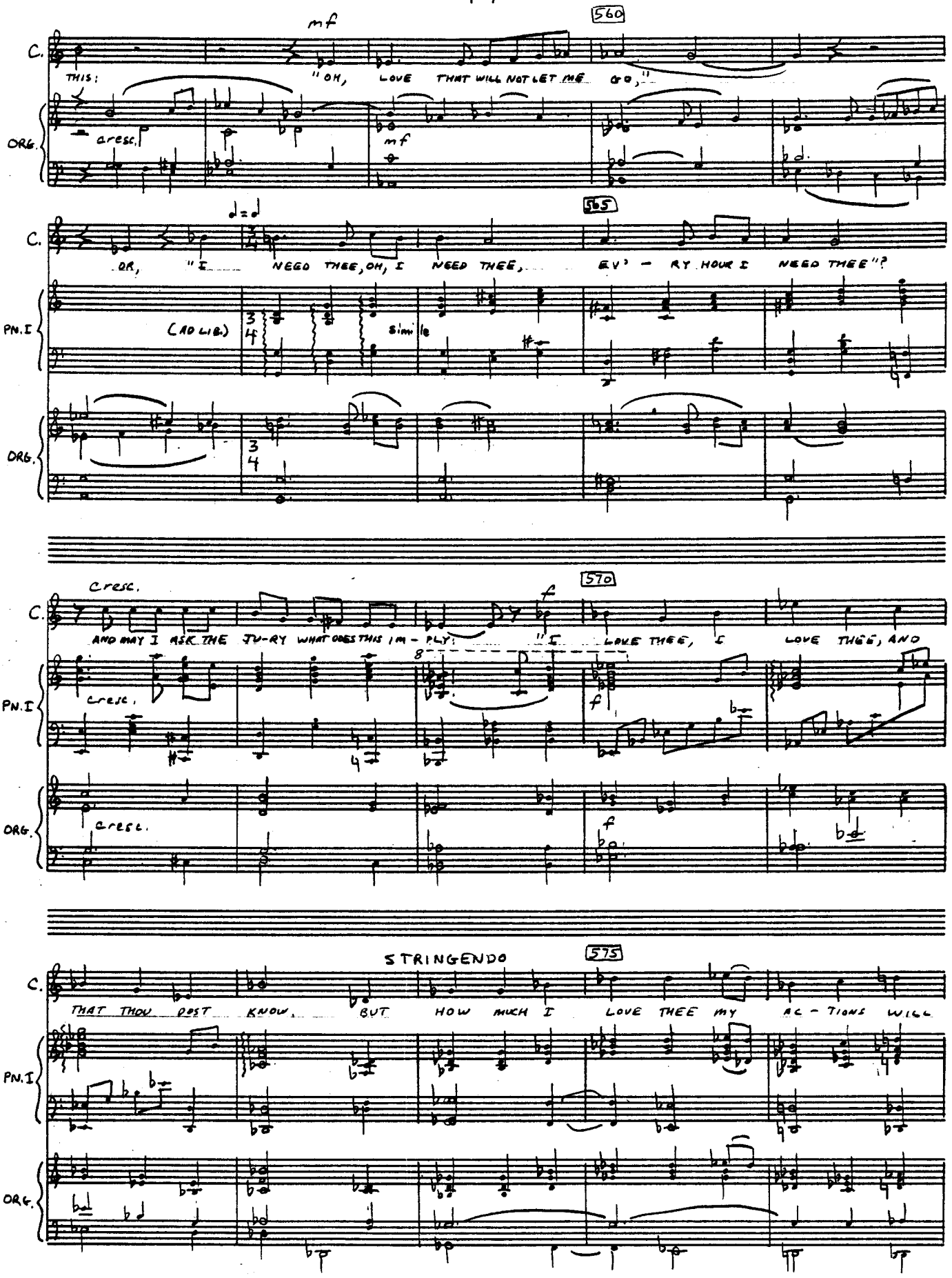
535

H. MEAN.

PN. I *p* *pp*

PN. II *p* (CHANGE TO ORGAN)


ANDANTE ♩=44
(FLIPPING THROUGH A BOOK)
540
C.
BUT DID YOU NOT MARK HERE IN RED THE WORDS,
mf
"SOFT-LY AND TEN-DER-LY,"
PN. I
ORG.
p cresc.
mf
545
♩.=♩ (♩=88)
AND HERE THE LINE,
"THEE WILL I CHER - ISH,
550
THEE WILL I HO - NOR,"
AND AL-SO, "LOVE DI-VINE, ALL LOVES EX-CEL-LING"?
555
mp
WELL,
WHAT OF
(BEGINNING TO BREAK DOWN FROM THIS POINT)
H.
YOU CAN'T PROVE THAT I UN-DER-LINED THOSE!
f
sf


560
C.
THIS: "OH, LOVE THAT WILL NOT LET ME GO,"
mf
cresc.
ORG.
565
C.
OR, "I NEED THEE, OH, I NEED THEE, EV' - RY HOUR I NEED THEE"?
PN. I
(AD LIB.)
simile
ORG.
570
C.
AND MAY I ASK THE JU-RY WHAT DOES THIS IM - PLY: "I LOVE THEE, I LOVE THEE, AND
cresc.
PN. I
cresc.
ORG.
cresc.
STRINGENDO
575
C.
THAT THOU DOST KNOW, BUT HOW MUCH I LOVE THEE MY AC - TIONS WILL
PN. I
ORG.

ALLEGRO ♩= 108

(SPECTATORS SNICKER)

580 A LITTLE SLOWER ♩= 100

C. SHOW"? (TO JUDGE) f — BUT MIS-TER HOTCH-KISS, DID YOU HAVE THE AU-

H. I DE-NY IT.

PN. I sf mp

ORG. sf

585

C. DA-CI-TY TO RE-FER TO THE PLAIN-TIFF BY MARKING THESE PHRAS-ES IN THE SAC-RED

PN. I

(LIKE CHANT) FREELY

590

C. WRIT? I QUOTE FROM THE SONG OF SO-LO-MON, CHAPTER FOUR,

ORG. mp

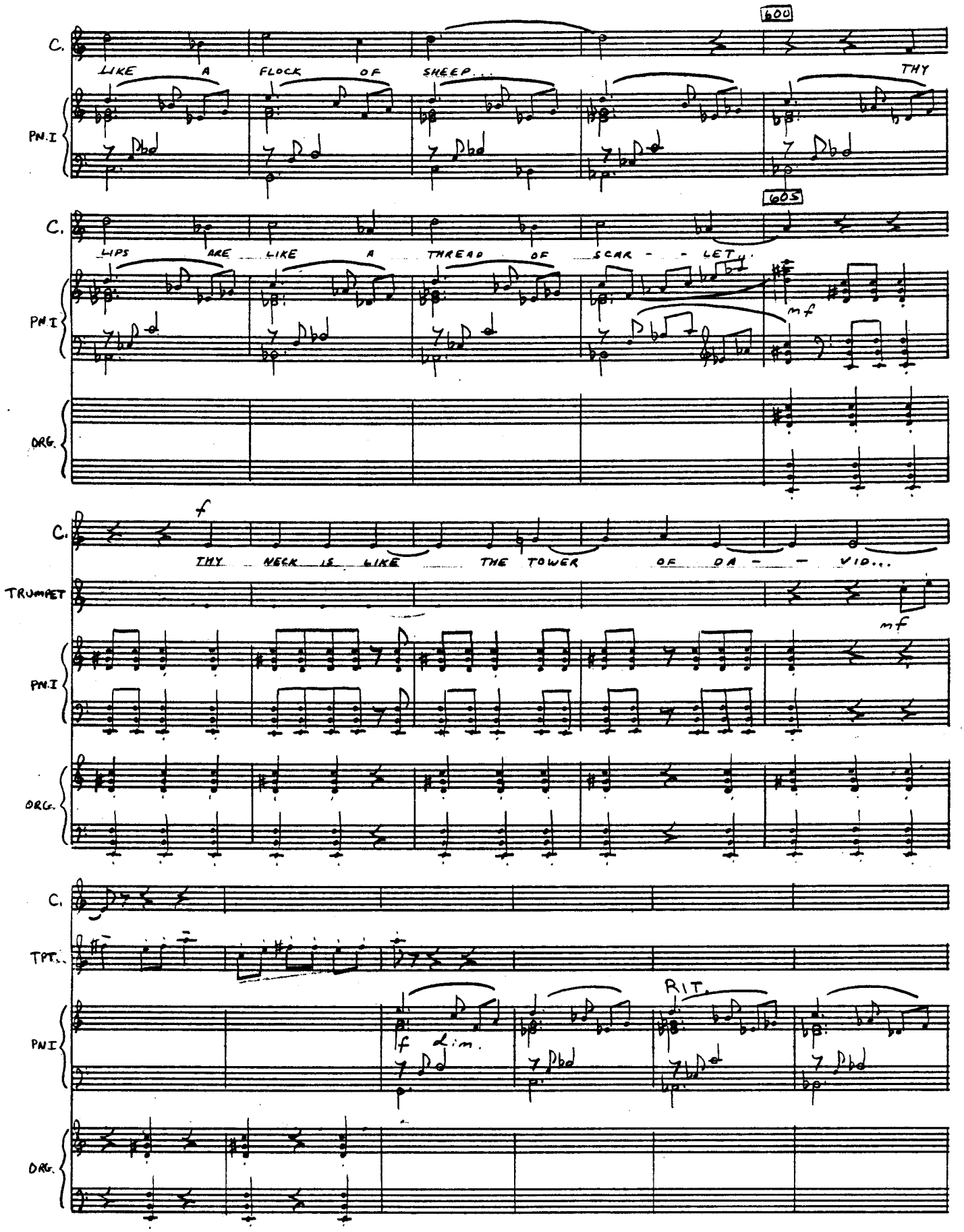
BRISKLY ♩= 50

595

C. VERSES TWO THROUGH FIVE "THY TEETH ARE

PN. I p

ORG. mp


600
C.
LIKE A FLOCK OF SHEEP...
THY
PN. I
605
C.
LIPS ARE LIKE A THREAD OF SCAR - - LET...
mf
PN. I
ORG.
f
C.
THY NECK IS LIKE THE TOWER OF DA - - VID...
TRUMPET
mf
PN. I
ORG.
C.
TPT.
RIT.
f dim.
PN. I
ORG.

SLOWER ♩=104 — 620 — RIT.

C. "THY TWO — AHEM — BREASTS ARE LIKE TWO YOUNG ROES THAT ARE

PN. I

ORG. RIT.

AGITATED ♩=132 (SPECTATORS LAUGH) — 625

C. TWINS..."

H. IT'S A LIE, IT'S A LIE, I TELL YOU

JUDGE (GAVEL) (POUNDING GAVEL) OR-DER! OR-DER IN THIS COURT!

AGITATED ♩=132

PN. I mf cresc.

ORG. mf cresc.

MODERATO, CALMLY ♩=100 — 630

C. MIS-TER HOTCH-KISS, ARE YOU FA-MI-LIAR WITH A CER-TAIN NOT

PN. I legato

C. UN-IM-POR-TANT FEA-TURE OF RE-LI-GIOUS EX-CER-CISE KNOWN AS "TAK-ING COM- — 635

PN. I

640

C. MUN - IDN"? AND DID YOU ON SUCH AN OC-

H. YES, I AM

PN.I

C. CA - SION ONCE AP - PROACH THE PLAIN-TIFF AND SLIP A LOVE TO - KEN

PN.I

645

C. UP - ON THE PLATE AND PUSH IT TOWARDS HER?

H. WHAT LOVE

PN.I

650

C. ♩=♩. (♩.=50) ♩.=♩ IT WAS A LO - ZENGE,

H. TO - KEN?

FLUTE

PN.I

655 660

C. CON-DEN-TED I BE-LIEVE OF PEP-PERMINT AND SU-GAR,

FL. p

PN. I p

mp poco a poco cresc. 665

C. AND BORE ON ITS SUR- - FACE THE SIM- PLE WORDS,

FL.

PN. I poco a poco cresc.

f 670

C. "I LOVE YOU."

(SQUIRMING) f

H. I HAVE NO I- DEA WHAT YOU'RE TALK-ING A- BOUT!

flutter

FL. f

PN. I f f

(SPECTATORS LAUGH AGAIN) 675 ♩=♩=150

H.

8va

PN. I ff

AGITATO ♩=132 — 680 — SLOWER ♩=100

JUDGE (GAVEL) — PN.I

ff — OR-DER! I SAY OR-DER IN THIS COURT! (ALL QUIET) mf — IF THERE BE A-NY MORE DIS-

ff — mf

685 — ANDANTE ♩=84

JUDGE — PN.I

TUR-BANCES, I WILL HAVE TO CLEAR THIS COURT. YOU MAY PRO-CEED, COLONEL STARBOT-TLE.

3

C. — PN.I

mf — SIR, WOULD YOU AG-REE THAT A-MONG LOWER A-NI-MALS THERE 690 ARE CER-TAIN

mf legato

C. — PN.I

SIG-NALS, MORE OR LESS HAR-MO-NI-US, AS THE CASE MAY

695

C. — PN.I

BE? THE SHEEP BLEATS, THE HORSE NEIGHS, (EYEING HOTCHKISS) f AND THE

3/4 — 4/4

700 A PIACERE

A TEMPO

C. ASS, THE ASS BRAYS?

H. mp Y-YES, I SUP-POSE SO.

PN. I f sf

ALLEGRETTO ♩=120

705

C. p DO YOU RE-

PN. I p 8va pp

TRIANGLE p

710

C. CALL A-NY IN-CI-DENT OF AP-ROACH-ING THE FARM-HOUSE OF THE

PN. I

TRGL. p

715

C. PLAIN-TIFF'S WID-OWED MOTH-ER?

H. p Y-YES, mf ONCE OR TWICE IN

PN. I

TRGL. p

C. mp AND ON THAT LONE - LY MOON-LIT ROAD BE-

H. MY CA-PA-CI-TY AS DEA-CON.

PN. I mf mp

720 cresc. mf

C. SIDE THE WID-OW'S HUM-BLE COT-TAGE, DID YOU IN YOUR "CA-PA-CI-TY AS DEA-CON" COME UP-

PN. I legato

725 ALLEGRETTO ♩= 108

C. A PIACERE ON THE IN - - NO-CENT GIRL LOOKING OUT THE WIN - - DOW SILL?

FLUTE mp ALLEGRETTO ♩= 108

PN. I mf mp

730

C. AND

H. mp W-WELL, SHE HAP-PENED TO BE THERE.

FL.

PN. I cresc. mf

735

C. 3 mp TRUE TO THE IN-STRUC-TION SHE RE-CEIVED FROM YOU, HER LIPS PART-ED

PN. I f mp

RUBATO, A PIACERE

740

C. IN THE MU-SI-CAL UT-TER-ANCE: "KEE-REE, KEE-REE!"

PN. I

mf FOLLOWED BY YOUR IM-PASS-IONEDRE-PLY, mp "KEE-ROW, KEE-ROW!"

A TEMPO ♩=108

S.

A.

CHORUS I

T.

B.

mp KEE-REE!

mp KEE-ROW!

PN. I

A TEMPO ♩=108

745

CH. I.

mp KEE-REE! KEE-REE! cresc. KEE-REE! KEE-REE! HA, HA, HA, HA, HA

KEE-REE! KEE-REE! cresc. HA, HA, HA, HA, HA, HA, HA, HA, HA, HA, HA, HA, HA, HA, HA, HA,

mp KEE-ROW! cresc. KEE-ROW! KEE-ROW! KEE-ROW! HA, HA, HA,

KEE-ROW! KEE-ROW! cresc. HA, HA, HA, HA, HA, HA, HA, HA, HA, HA, HA, HA, HA, HA, HA, HA,

PN. I

750 (HOTCHKISS, EMBARRASSED BEYOND CONTROL, FLEES THE WITNESS STAND. HIS DEFENSE ATTORNEY TRIES TO STOP HIM, BUT HOTCHKISS WHISPERS SOMETHING TO HIM AND RUNS

JUDGE (GAVEL) — fff — OR-DER! — OR-DER, I SAY,

CH. I — ff — HA, HA, HA, HA, HA, HA, HA, HA, HA! (CONTINUE LAUGHING AD LIB)

ff — HA, HA, HA, HA, HA, HA, HA, HA, HA! (CONTINUE LAUGHING AD LIB)

PN. I — fff

ORG. — (FULL) fff marcato — (PED.)

OUT THE DOOR AS THE CROWD LAUGHS. WHEN THE DOOR SLAMS, THE NOISE DIES DOWN)

755

JUDGE — OR-DER! — OR-DER IN THIS COURT!

PN. I — sfz — (QUIET)

ORG. — sfz

MODERATO ♩=88

760

C. — mp — WE REST HERE, YOUR HO-NOR. — (HE SITS)

PN. I — p

FINALE

MODERATO ♩=88

DEFENSE ATTORNEY

(RISING)

765

FOR SOME UN-EX-PLAINED REA-SON, YOUR HONOR, MY

PN. I

mf

non legato

D.A.

CLIENT DE-SIRES TO SUSPEND FURTHER PRO-CEED-INGS WITH A VIEW TO EF-FECT A PEACEABLE COM-PRO-MISE WITH THE PLAIN-TIFF

PN. I

770

RIT.

A TEMPO ♩=88

D.A.

OF FOUR THOU-SAND DOL-LARS I AM STILL CON-VINCED OF HIS

PN. I

RIT.

(MAY IMPROVISE WITH ORGAN A LA SUNDAY SCHOOL)

(SOLO STOP)

ORG.

(PED.)

775

D.A.

LE-GAL IN-NO-CENCE, BUT I CAN ON-LY ASK YOUR HO-NOR'S PER-

ORG.

780

D.A.

MIS-SION TO SUS-PEND THE CASE UN-TIL I CAN CON-FER WITH THE

ORG.

785

D.A.

COUN - SEL FOR THE PLAIN - - - TIFF

ORG.

A LITTLE FASTER ♩= 100 (GRAVELY)

790 RECIT.

JUDGE

mp

I APPROVE OF THE DE-FEN-DANT'S COURSE AND STRONGLY URGE THE PLAINTIFF TO AC-

PN. I

mp

mp

ORG.

(CHANGE TO PIANO)

(AFTER WHISPERING TO LAURA LEE)

mf

795

COLONEL

I YIELD, YOUR HO - NOR, TO THE WISH-ES OF MY CLI-ENT

JUDGE

CEPT IT.

mf

800

C.

mp

AND-AHEM-LA-DY.

JUDGE (GAVEL)

mf

THEN I DECLARE THIS CASE CLOSED AND COURT AD-JOURNED.

mp

mf

A TEMPO ♩=100 (ALL RISE. JUDGE GOES OUT. JURY COMES DOWN TO JOIN CHORUS)

BAILIFF — ALL RISE.

(SPEAKING:)

JUDGE — CONGRATULATIONS AGAIN, COLONEL.

TRUMPET IN C — MARCH TEMPO ♩=96

PN. I

TPT. — cresc.

PN. I — cresc.

805 (LAURA LEE APPROACHES COLONEL WITH HIRAM AT HER SIDE)

CHORUS S. A. — YOU'VE DONE IT A- GAIN, COLO-NEL STAR-BOT-TLE! YOU'VE DONE IT, YOU'VE DONE IT A-

CHORUS T. B. — YOU'VE DONE IT A- GAIN! YOU'VE DONE IT, YOU'VE DONE IT A-

TPT.

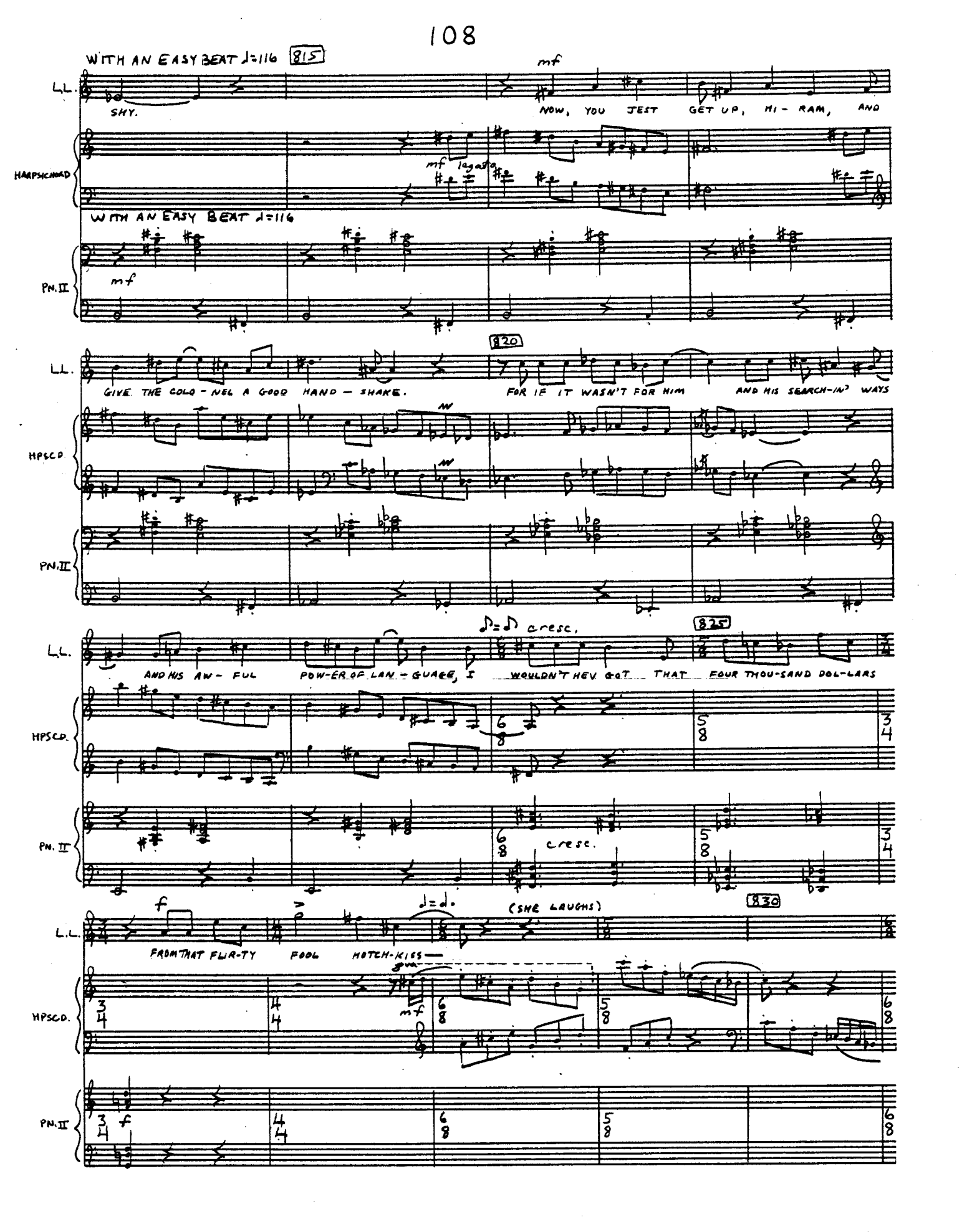
PN. I — (CHANGE TO HARPSICHORD)

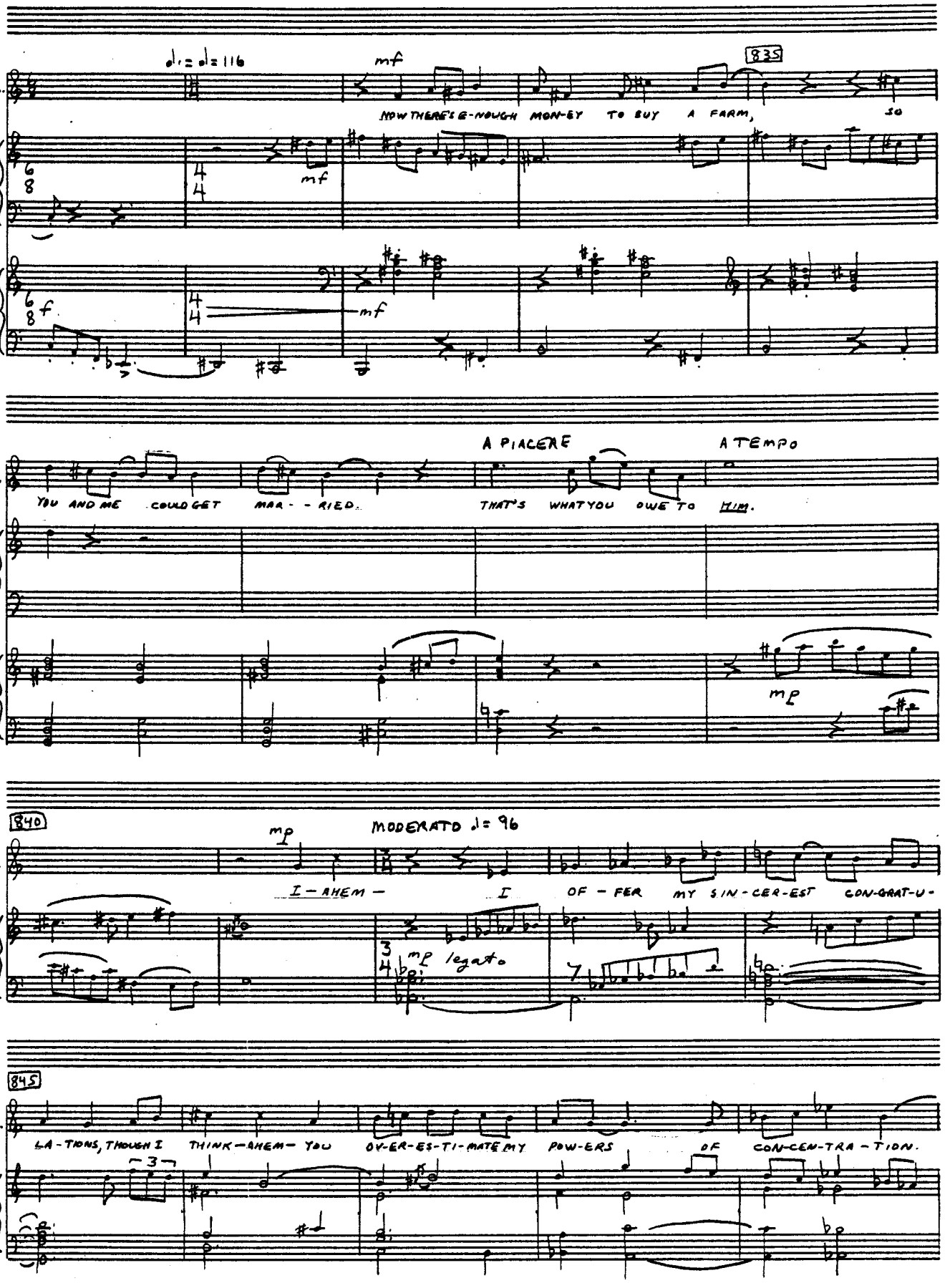
810 (NO LONGER INNOCENT) — RIT.

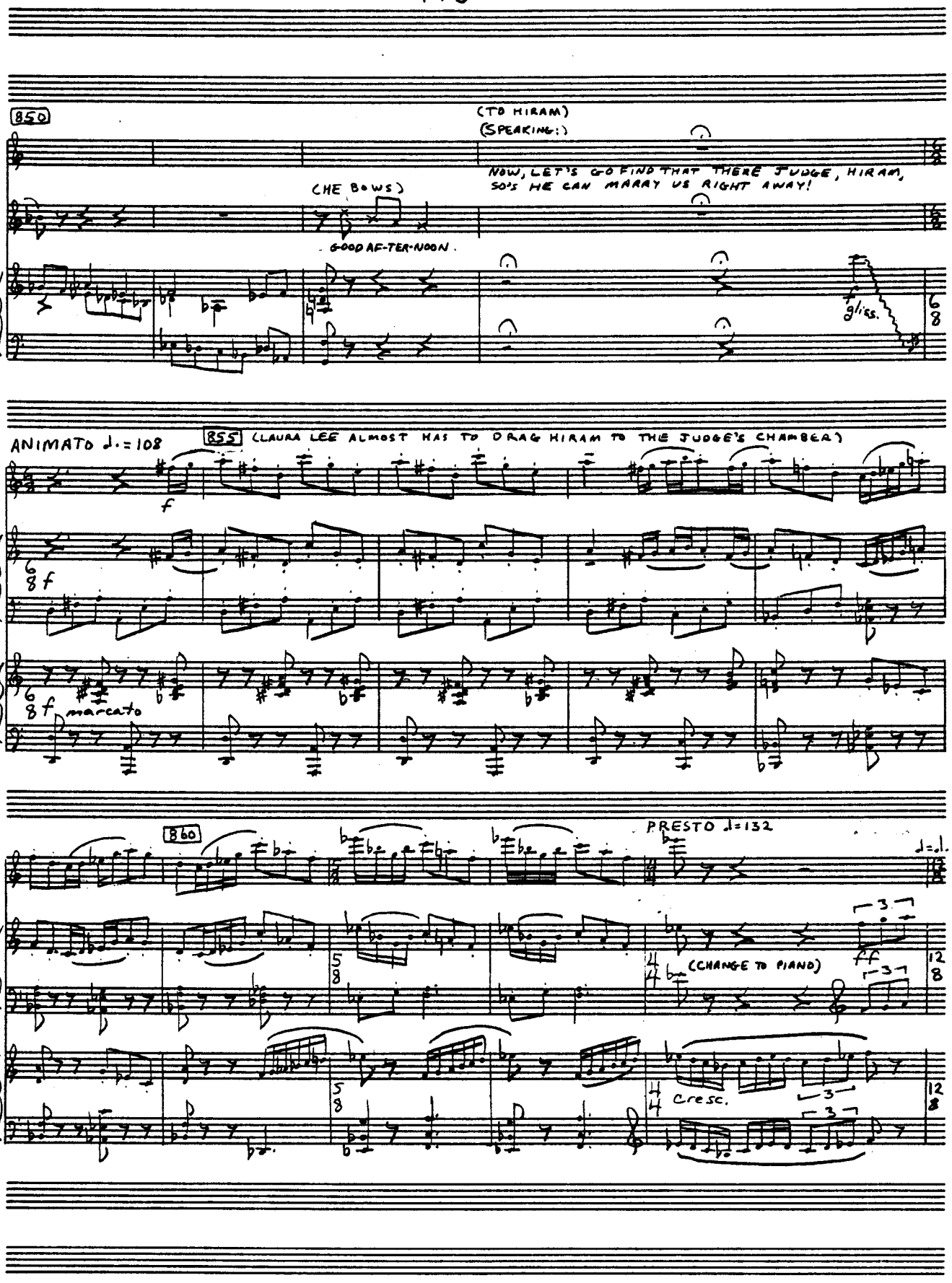
LAURA LEE — I RECK-ON I'D BRING HI- RAM 'ROUND WITH ME, THOUGH HE WAS AW-FUL

CH. — GAIN! GAIN!

PN. II — dim.


WITH AN EASY BEAT ♩=116
815
mf
L.L.
SHY.
NOW, YOU JEST GET UP, MI-RAM, AND
HARPSICHORD
mf legato
WITH AN EASY BEAT ♩=116
PN. II
mf
820
GIVE THE COLO-NEL A GOOD HAND-SHAKE.
FOR IF IT WASN'T FOR HIM
AND HIS SEARCH-IN' WAYS
HPSCD.
PN. II
♪=♪ cresc.
825
AND HIS AW-FUL POW-ER OF LAN-GUAGE, I WOULDN'T HEV GOT THAT FOUR THOU-SAND DOL-LARS
cresc.
f
♩=♩.
(SHE LAUGHS)
830
FROM THAT FLIR-TY FOOL HOTCH-KISS—
mf
f


♩. = ♩ = 116
mf
835
L.L.
NOW THERE'S E-NOUGH MON-EY TO BUY A FARM, SO
HPSCD.
PN. II
A PIACERE
A TEMPO
YOU AND ME COULD GET MAR - - RIED.
THAT'S WHAT YOU OWE TO HIM.
mp
840
MODERATO ♩ = 96
C.
I - AHEM - I OF - FER MY SIN - CER-EST CON-GRAT-U-
mp legato
845
LA-TIONS, THOUGH I THINK - AHEM - YOU OV-ER-ES-TI-MATE MY POW-ERS OF CON-CEN-TRA-TION.


850
(TO HIRAM)
(SPEAKING:)
L.L.
NOW, LET'S GO FIND THAT THERE JUDGE, HIRAM, SO'S HE CAN MARRY US RIGHT AWAY!
(HE BOWS)
C.
GOOD AF-TER-NOON.
PN.II
f
gliss.
ANIMATO ♩.=108
855
(LAURA LEE ALMOST HAS TO DRAG HIRAM TO THE JUDGE'S CHAMBER)
FLUTE
f
HPSCD.
f
PN.II
f
marcato
860
PRESTO ♩=132
FL.
HPSCD.
(CHANGE TO PIANO)
ff
PN.II
cresc.

(PRESTO ♩=♩.=132)

865

CHORUS S. A. T. B.

ff HE'S DONE IT, HE'S DONE IT A-GAIN! COLO-NEL STAR-BOT-TLE'S DONE IT A-GAIN!

PN. I 8va ff

PN. II ff

870

CH. HE'S DONE IT A-GAIN! S.A. mf WON'T YOU COME WITH US TO THE

T.B. mf WON'T YOU COME WITH US TO THE PEACH BLOSSOM

PN. I mf

PN. II mf

875

C. mf MY FRIENDS, I MUST HUM-BLY DE-CLINE

CH. cresc. PEACH BLOSSOM INN TO f CEL-E-BRATE? cresc. INN TO CEL-E-BRATE?

PN. I cresc. sf-mf

PN. II cresc. sf-mf

C. AS I HAVE SOME WORK TO DO.

JIM mf 'FOR GOD, KER-NEL,

PN. I mf

PN. II mf

880

JIM I HOPE DEY AIN'T NUF-FIN DE MAT-TER, BUT YOU'S LOOKIN' MIGHT-Y SOLEMN.

PN. I

PN. II

885 SUBITO ANDANTE ♩ = 100

JIM mp I AIN'T SEEN YOU LOOK THAT WAY, KER-NEL, SINCE DE DAY POOH MAS-SAH

PN. II mp

890 dim. p

JIM STRY-KER WAS FETCHED HOME SHOT FARR DE HEAD!

PN. I mp mp dim.

PN. II dim.

LENTO ♩=69

895 (JIM POURS WHISKEY INTO A GLASS FROM A BOTTLE IN THE BRIEFCASE, THEN HANDS THE GLASS TO COLONEL)

C. HAND ME SOME WHIS-KEY, JIM. YOUR RIGHT, JIM, BUT I'M GETTING OLD NOW, AND

HARMONICA (OR OBOE) p

LENTO ♩=69

PN. I pp

LENTO ♩=69

PN. II pp

900

C. SOME-HOW I'M MIS-SING POOR STRAY-KER DAM-NA-BLY. dim.

HARM

PN II p

905 (COLONEL DOWNS WHISKEY)

C. pp

JIM mf

(FROM HERE PIANO MAY PLAY HARMONICA LINE)

HARM.

PN. II

A LITTLE FASTER ♩=88

910

JIM STILL SAYS YOU OUGHT TO THINK A-BOUT GET-TIN' HITCHED WITH SOME NICE WO-MAN.

HARM.

PN. III mf dim.

(WIDOW APPEARS AND POURS ANOTHER GLASS FOR COLONEL, WHO DOES NOT NOTICE HER.

915 mp

C. WHO WOULD MAR-RY ME?

PN. II

920 RECIT. mp

C. I'M AN OLD WILD BACH'LOR WHO'S MADE A

PN. II COLLA PARTE

925 mf

C. FOOL OF HIM-SELF OV-ER A CON-NIV-ING YOUNG GIRL WHO HAD AN-OTH-ER MAN ALL THE TIME!

PN. II mp

MODERATO ♩= 69

WIDOW mp 930 COLO-NEL STARBOTTLE, YOU DON'T NEED TO FRET A-BOUT LAURA.

C.

PN. II mp

935

W. LEE, WHY, IF I HAD KNOWN WHAT SHE WAS UP TO, I'D NEV-ER HAVE ASKED YOU TO TAKE HER

PN. II

940

A LITTLE FASTER ♩=80

W. CASE — p — I'M QUITE A-SHAMED OF WHAT MY DAUGHTER'S DONE, — mf — BUT I

PN. I (OR HARPSICHORD LUTE STOP IF LOUD ENOUGH) — mf — A LITTLE FASTER ♩=80

PN. II — mf

945

W. TELL YOU THIS: I'D LIKE TO MAKE UP FOR WHAT SHE'S DONE TO HURT YOU,

PN. I arpeggiando simile

PN. II

950

W. COLO-NEL.

C. (SPEAKING:) WIDOW CALHOUN, JIM WAS RIGHT ABOUT YOU. I MAY BE A SUCCESS-FUL LAWYER, BUT I CERTAINLY COULD USE SOME COMMON SENSE SOMETIMES.

PN. II

955

C. STRYKER HAD COMMON SENSE, BUT HE'S GONE NOW AND— MADAM, WOULD YOU GRANT ME THE HONOR OF YOUR COMPANY AT THE PEACH BLOSSOM INN?

cresc. dim. mf

PN. II cresc. f dim. mf

(SPEAKING) (WIDOW TAKES COLONEL'S ARM. THEY WALK DOWN 960 THE AISLE

W. WHY, I'D BE DELIGHTED, COLONEL.

ACCELERANDO

PN. II

OF THE COURTROOM TO THE DOOR AS THE CHORUS JOINS IN A CHEER FOR THE COLONEL)

PN. II poco a poco cresc. f

965 ALLEGRO ♩= 152

S. ff YOU'VE DONE IT A- GAIN, COLONEL STARBOTTLE! COLO-NEL STAR-BOT-TLE'S

A. ff

CHORUS

T. ff YOU'VE DONE IT A- GAIN, COLONEL STARBOTTLE! COLONEL STAR-BOT-TLE'S

B. ff

8va

PN. I f cresc. ff

ALLEGRO ♩= 152

PN. II ff

970

CH.

DONE IT A-GAIN!

DONE IT A-GAIN!

mf

HE'S MADE THAT DEA-CON LOOK LIKE A FOOL

mf

PN. I

mf

PN. II

mf

975

CH.

mf

AND WON THE CASE FOR THE GIRL!

mf

PN. I

mf

f

cresc.

PN. II

sf

f

980

CH.

WE HAVE E - QUAL

IN GEOR-GIA WE HAVE E - QUAL

HE'S SHOWN THAT IN GEOR - - GIA WE HAVE

HE'S SHOWN THAT IN GEOR - - GIA WE HAVE E - QUAL

PN. I

PN. II

985

ADAGIO ♩=76

JUS-TICE FOR ALL, FOR ALL, FOR

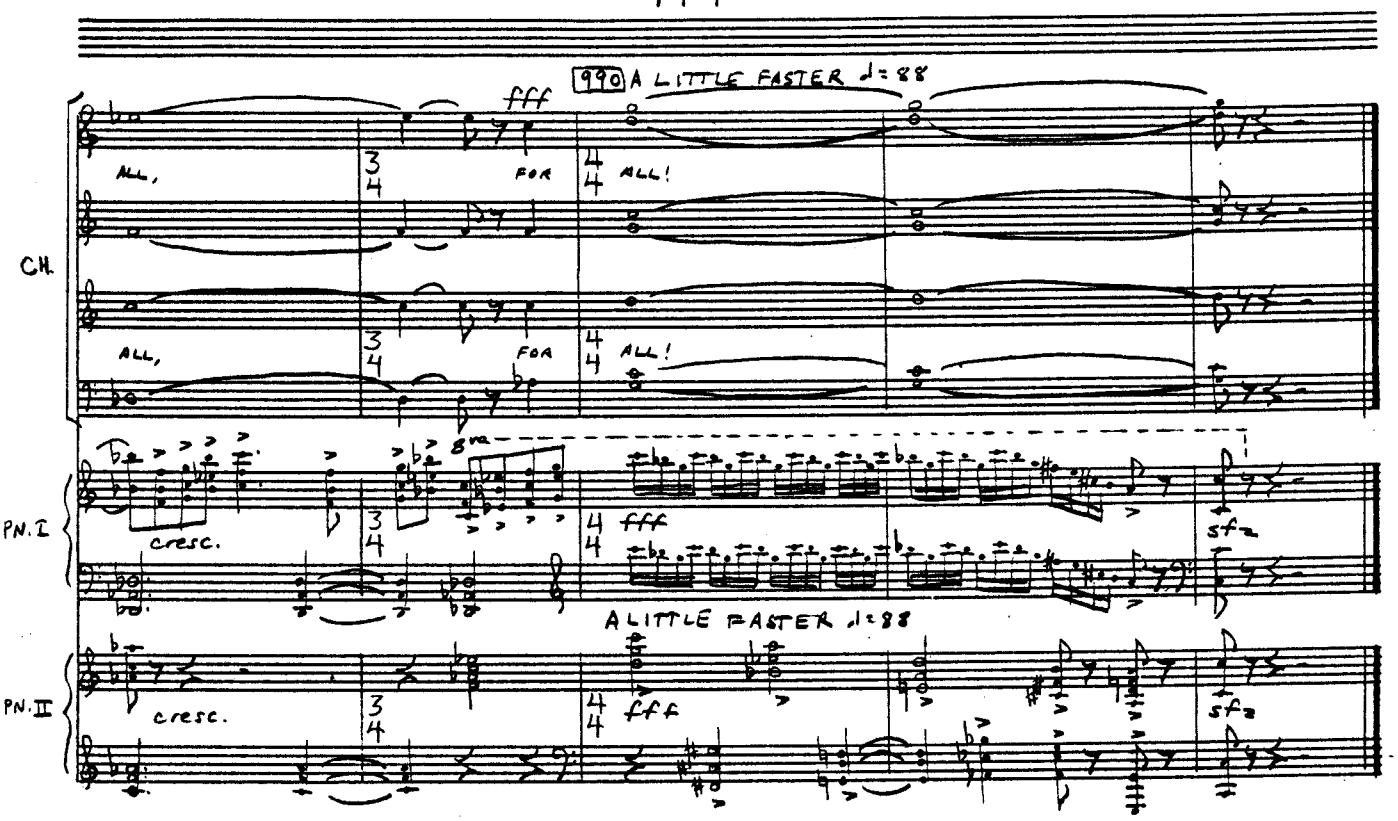
JUS-TICE FOR ALL FOR ALL, FOR

ADAGIO ♩=76

cresc.

cresc.

8va


990 A LITTLE FASTER ♩= 88
fff
CH.
ALL,
FOR
ALL!
ALL,
FOR
ALL!
PN. I
cresc.
8va
fff
sfz
A LITTLE FASTER ♩= 88
PN. II
cresc.
fff
sfz